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ABSTRACT

To parallel Lester Asheim's doctoral thesis that compared the endings of 24 novels with their 1935-1945 filmed adaptations, this study examined the endings of 88 films produced between 1946 and 1977, comparing the literary endings with the filmed endings by the same criteria that Asheim used. The data indicate both similarities and differences to the Asheim study. While Asheim discovered only affirmation in his film endings, this study shows a much greater variety among positive, negative, and ambiguous endings. When the endings examined in this study are divided into two time frames (1946-1964 and 1965-1977), there appears a distinct decline in affirmative endings, a parallel rise in negative and ambiguous endings, and marked decline in affirmative endings beginning in the mid-1960s. The study also points out a rise in film directors' alterations of endings from the literary sources, and a continued--though somewhat diminished--need to simplify stories, maximizing audience appeal by making the films easily intelligible. An attached list of the surveyed literature and films notes the alterations that were made when transferring the story from print to film. (RL)

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The Endings of Filmed Adaptations of Literature, 1946-1977

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1. Asheim, Gestalt, Wish-fulfillment

One part of Lester Asheim's doctoral dissertation on twenty-four novels adapted into film by American studios from 1935 to 1945 dealt with the adaptations of the endings of the novels.[1] For his methodology Asheim employed the concepts of "affirmative" and "negative" derived from Fritz Lang:

> I think the audience's apparent preference for happy resolutions is more accurately described as a preference for affirmative resolutions, as a desire to see dramatized the rightness of its ideals and the eventual achievements of its hopes.[2]

Asheim discovered that although unhappy endings (e.g., the death of the hero) are sometimes retained by the films, "in no case are negative endings retained." He concluded

> . . . that the happiness or unhappiness of the ending is not really the important factor in relation to the film makers' view of entertainment. What really matters is that nothing be retained in the film which will disturb the audience, and challenge it to think. An unhappy ending may be retained so long as it does not call into question the certainties and assurances with which the audience sustains itself. (p. 62)

Freud's theory of wish-fulfillment seems to be another psychological mechanism closely related to what Asheim describes as the human tendency to avoid what disturbs. In the "Fourteenth Lecture" of A General Intro-

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duction to Psychoanalysis Freud describes the complex operation of dreams, the shifting relationships of anxiety, censorship, and pleasure. According to one commentator on Freud, instinctual gratification is achieved through reflex action and wish-fulfillment, the aim of both processes being the expenditure of energy in ways that will bring repose to the individual.[3] We desire what relieves anxiety; we seek what brings pleasure.

Asheim does not suggest this escapist, wish-fulfillment explanation of film endings exclusively, however, but balances it with the gestaltist conception of pattern, following Dr. Franklin Fearing:

> . . . what the individual seeks is a meaningful pattern for his world . . . the neat solution of problems which have the surface appearance of being real problems serves to instill in the spectator a sense of purpose in life which the contemplation of life about him does not provide. (p. 64)

Getting away from reality, Dr. Fear ing believes, is not the primary function of entertainment for the majority; pattern seeking is. This recognition of the natural and urgent tendency of human minds to discover patterns has been well-established in numerous books, such as Kurt Koffka's Principles of Gestalt Psychology (1935) and E. H. J. Gombrich's Art and Illusion (1960). Barbara Smith in Poetic Closure: A Study of How Poems End (1968) bases her analyses of the structure of poems on their work:

> Closure occurs when the concluding portion of a poem creates in the reader a sense of appropriate cessation. It announces and justifies the absence of further development; it reinforces the feeling of finality, completion, and composure which we value in all works of art.[4]

On a more metaphysical level, Frank Kermode declares in The Sense of an Ending that to make sense of their span of life people "need fictive

concords with origins and ends, such as give meaning to lives and to poems"; "men die because they cannot join the beginning and the end."[5]

2. Subject and Method

With these ideas as our guide--the pattern and pleasure seeking predilections of the mind--we have set out to compare eighty-eight pieces of literature and their American filmed adaptations from 1946 through 1977, for comparison with Asheim's 1935-1945 sample. We asked: did the adaptation 1) increase pattern and pleasure? 2) decrease them? 3) remain the same? In order to answer these questions we thought about these specific questions suggested by Asheim (pp. 62-63): 1) Did the film ending significantly reduce irresolution, indecisiveness, and ambiguity? (Were solutions and explanations made distinctly more explicit and simple?) 2) Did the film ending reduce significantly the severity of economic, political, religious, and social problems? (Was the structure of society shown to be distinctly healthier and wiser and more easily dealt with by individuals?) 3) Did the film ending reduce significantly the leading characters' flaws or inability to cope with the problems or issues in which they were engaged? (Were the leading characters made distinctly more competent and successful in dealing with their problems?) 4) Did the film ending significantly reduce uncertainties regarding traditional values? (Were popular ideals and hopes distinctly reinforced?)

We gathered our evidence in two ways. Mainly we read the literature, viewed the films, and made the comparisons first-hand. In some cases we derived our conclusions from published scholarship--e.g., Frank Laurence's "Death in the Matinee: The film Endings of Hemingway's Fiction," Literature/Film Quarterly, 2 (Winter 1974), 44-51. Unfortunately, the excessive length of our detailed analysis of each literature/film unit precludes inclusion

here, but this support may be had from the authors on request, for we wish our data to be open for appraisal. We have, however, included a list of the literature/films surveyed accompanied by the designations employed for our tabulations.

3. Methodological Problems

Obviously subjectivity inevitably troubles such an undertaking. This is why we are ready to send our specific analyses to anyone who asks. The terms affirmative/positive, negative, and ambiguous allow for dangerous latitude in judgment. And the comparative approach employed by Asheim sometimes confronted us with such subtle degrees of difference between two endings as to baffle decision. Generally, however, we were able to resolve conflicts by focusing upon whether the film ending emphatically increased pattern or decreased disturbance. Asheim's handling of The Grapes of Wrath --a pessimistic novel made more positive in the film--suggests what we mean: "Thus the book, which is an exhortation to action before it is too late, becomes /through elimination of certain events and the alteration of the sequence of action/ a film which offers reassurance that no action is required to insure the desired resolution of the issue" (p. 63).

a. Examples of Similar Endings, Positive, Negative, Ambiguous

Some of the endings we surveyed--usually films made from plays--are identical in every way. Paddy Chayevski's Marty (1955), for example, has a positive ending in play and film. Tired of being harrassed by Angie and others that he is going out with a "dog," Marty says he enjoys the girl's company and will go out with her and have a good time despite what they say. The final shot in the film, which follows the play exactly, shows Marty entering a phone booth, dialing, and asking the girl out.

Films made from novels, however, are often changed in details even

when retaining the same attitude. The film of Black Sunday (1977) is happier than the novel, for in the novel the heroes and 512 people die in the explosion intended for the President, while in the film the bomb explodes harmlessly in the air following Kabakov's Batman-like exploit on the lethal blimp. We designated the film ending as identical in affirmation to the novel, however, because in both novel and film endings the President of the United States is saved from death by the heroes Kabakov (the Israeli intelligence agent) and Corley (the FBI agent), a good example of Asheim's argument that in spite of the death of the hero an ending can be affirmative.

The endings of Summer of '42 (1971), novel and film, present a more complicated problem. Although the hero, Hermie, is crying at the end of both novel and film, he has already told us in both how "comforting" was the "one small truth" he had learned from life; and the final anecdote of the novel--his seduction by a young woman (Dorothy) who had shortly before received news of her husband's death in WW II--seems to affirm life against death. But the novel's ending possesses an undertone of criticism and skepticism regarding patriotic wars not found in the film, by Dorothy's reference in her farewell note to Hermie to the "senseless tragedies" of war, an anti-war attitude underscored by reference on the penultimate page to the death of Hermie's friend, Oscy, in the Korean War. In spite of this difference, however, we designated the novel and film as essentially positive in closure because of their mutual affirmation of life.

b. Examples of Endings Altered from Positive to Negative

A decisive example of this pattern is the film Dr. Strangelove (1964) made from the novel Red Alert (Two Hours to Doom in England) by Peter George. In the novel disaster is avoided when the nuclear bombs in both the Russian and American planes fail to go off. In the film the bomb in the American

plane is ridden to its target by the plane's commander bronco-style. As the mushroom cloud rises, a female vocalist ironically sings, "We'll Meet Again."

A more complicated positive to negative alteration may be found in Roman Polanski's adaptation of Macbeth (1971). In his article on the adaptation, Norman Berlin discusses a brief scene which Polanski added at the end: "Malcolm's brother, Donaldbain, is seen riding swiftly across the wet sandy landscape and stopping at the cave of the witches. A brilliant touch. He, too, is ambitious; he, too, will seek supernatural ties; he, too, will confront lies that seem like truth; he, too, will be caught in a puzzling 'fair-foul' world." Berlin believes the suggestion of continued equivocation and violence is "absolutely right as an ending to this modern adaptation."[6]

c. Examples of Endings Altered from Negative to Positive

The hero of Vonnegut's Slaughterhouse-Five (1972), Billy Pilgrim, fantasizes about an ideal extra-terrestial realm called Tralfamadore. His fantasy is at once a revelation of his not terribly bright mind and of the America which created him and the Dresden bombing. The film ending transforms this critical analysis of values in America to pure romance escape, when Billy is literally transported to an eternal life in bed with a beautiful, nude young woman.

Hemingway's short story "My Old Man" has also been prettied up in its film adaptation Under My Skin (1950). In the story a jockey is killed during a steeplechase, and his son, Joe, overhears two men talking about his bad reputation. In the final line of the story Joe says, "Seems like when they get started they don't leave a guy nothing." In the film the father, who is double-crossing the gangsters and riding this race to win, does win, but dies from a collision after crossing the finish line. Joe is consoled

meaningfully by his father's friend ("Joe, your dad was a great jockey . . . . He died winning honest.") and starts a new life with his father's girl-friend (not a character in the story).

Other possible combinations--e.g. negative to ambiguous--will be included in the tabulation which concludes our essay.

4. Conclusions

a. Decline in Affirmative, Rise in Negative and Ambiguous Film Endings

Asheim discovered 100% affirmation in his twenty-four film endings from 1935 to 1946. Our tabulation for our eighty-eight film endings reveals much greater variety:

	1940s	1950s	1960s	1970s	Total
positive	8	11	10	9	38
negative	2	6	11	4	23
ambiguous	1	4	10	12	27
					88

Furthermore, an interesting chronological development was revealed when we compared the endings of our 1946 to 1964 films with those of 1965 to 1977. We found

1946-1964 (47 total endings)

positive: 26 (55.3%)

negative: 11 (23.4%)

ambiguous: 10 (21.2%)

1965-1977 (41 total endings)

positive: 12 (29.3%)

negative: 12 (29.3%)

ambiguous: 17 (41.5%)

Since 1946 there have been a) a distinct decline in affirmative endings, b) a parallel rise in negative and ambiguous endings, and c) an especially

marked decline in affirmative endings beginning in the mid-sixties.

b. Rise in Directorial Alteration of Endings

A side discovery of our study is the greater freedom exerted by directors over the endings of their literary sources. Asheim reported that of his twenty-four films eighteen of the film endings were identical to their sources (eighteen novels with positive endings were filmed positively). That is, roughly only 25% of Asheim's films differed from their sources. But we found a 62% alteration in our 1946-1977 sample. Whereas only two of eight directors would change film endings during 1935-1945, five of eight changed in our 1946-1977 sampling. This does not so much indicate less reverence for literary antecedents, perhaps, as it does more determination on the part of recent directors to make their works personally expressive. And the changes were hightly varied: in addition to adaptations from positive to negative or ambiguous, we found changes from ambiguous to negative and from negative to ambiguous, for example, but also numerous changes in details even though the ending remained the same--for example, an ambiguous source ending was altered in content or detail but remained ambiguous.

c. Continued Simplicity

We did not make the issue of simplicity versus complexity a subject of our inquiry, yet certain conclusions seem warranted by our sample. Harry Cohn was once quoted as saying about the Motion Picture Industry: "I'll tell you what this business is about. It's cunt and horses!" This is still true today to a large degree. Producers, Asheim argued correctly, are corporate officials whose first obligation is to maximize profit. How can they achieve this goal? By offering entertainment that is easily intelligible to a fourteen-year old. Compared to their sources most films continue to adapt plot and character and dialogue to an adolescent level, by rendering subtleties intelligible through explicit and specific story,

characterization, and statement.[7] All of the nuances and subtleties suggested by the title and embodied in the text of Sometimes a Great Notion are reduced to Never Given an Inch in the film version. The popular audience--seeking pleasure in simple patterns--retains its powerful control over closure.

On the other hand, the increase of negative and ambiguous endings since 1946 seems to indicate a growing maturity on the part of producers and audience, a wider and deeper awareness of social and psychological problems. The appearance of negative film endings suggests a new willingness to acknowledge the possibility of the shabbiness of popular values or the failure of popular hopes. In the popular Midnight Cowboy (1969) Ratso dies on the bus he and Joe Buck take to Florida. Full of grief, Joe hugs Ratso among indifferent passengers.

The rise of ambiguous film endings (41.5% of our sample since 1964) suggests a parallel understanding of reality as mixed and qualified, even as opaque, life hardly ever all good and beautiful and successful and triumphant, or all bad and ugly and defeated. There is more irony in recent films, it seems, if we define the term broadly as a refusal to perceive or commit oneself to any simple view of experience, or specifically as a perception of contrast and contradiction and disjunction as fundamental to life. The Hustler (1961) or Who's Afraid of Virginia Woolf? (1966) hold up to us a double or multiple reality. The popular Godfather (1972) concludes after Michael Leone lies to his wife, Kay, about the slaying of Carlo Rizzi. As she apprehensively watches Michael conferring confidently with his cohorts, the door slowly closes in her face, leaving her outside literally and figuratively and beginning a new distrustful relationship between the two.

The increase in negative and ambiguous endings to films seems to indicate a decline in the need to have popular values affirmed or to see reality in simple outlines. The audience seems much less insistent that the motion

pictures provide a collective smile with which to face the world outside the theater. The Hollywood dream machine, perhaps in imitation of the literature from which so much of it derives, may be becoming a mirror of reality.

Notes

[1]"From Book to Film" (University of Chicago, 1949).

[2]"From Book to Film: The Note of Affirmation," The Quarterly: Film, Radio, and Television (Fall 1951), pp. 60-61. This is one of four published articles drawn by Asheim from his dissertation.

[3]Calvin S. Hall, A Primer of Freudian Psychology (New York: NAL, 1954), p. 39.

[4]Poetic Closure (Chicago: Univ. of Chicago Press, 1968), p. 36.

[5]The Sense of an Ending (New York: Oxford Univ. Press, 1967), pp. 4, 7.

[6]"Macbeth: Polanski and Shakespeare," Literature/Film Quarterly, 1 (Fall 1973), 297.

[7]"From Book to Film: Simplification," Hollywood Quarterly (Spring 1951), pp. 289-304.

Literature/Films Surveyed in Chronological Order

Explanation: We give author, film title in capital letters, date of film, type of literature (novel, play, short story), and title of literature if different from film. Our analysis has three parts: 1) whether the literary ending is positive, negative, or ambiguous; 2) whether the film ending has be n significantly altered in plot, character, or theme; and 3) whether the film ending is positive, negative, or ambiguous.

1940s

Cain, James M. THE POSTMAN ALWAYS RINGS TWICE (1946) (novel)
Ambiguous-Same-Ambiguous

Hurst, Fannie. HUMORESQUE (1946) (novel)
Negative-Different-Negative

Busch, Niven. DUEL IN THE SUN (1946) (novel)
Positive-Different-Positive

Hemingway, Ernest. THE KILLERS (1946) (short story)
Ambiguous-Different-Positive

Chandler, Raymond. THE BIG SLEEP (1946) (novel)
Ambiguous-Different-Positive

Chandler, Raymond. LADY IN THE LAKE (1947) (novel)
Ambiguous-Different-Positive

Chandler, Raymond. THE BRASHER DOUBLOON (1947) (novel, The High Window)
Ambiguous-Different-Positive

Greene, Graham. THE FUGITIVE (1947) (novel, The Power and the Glory)
Positive-Different-Positive

Hemingway, Ernest. THE MACOMBER AFFAIR (1947) (short story, "The Short Happy Life of Francis Macomber")
Positive-Different-Positive

Warren, Robert Penn. ALL THE KING'S MEN (1949) (novel)
Ambiguous-Different-Positive

Motley, Willard. KNOCK ON ANY DOOR (1949) (novel)
Negative-Different-Negative

1950s

Hemingway, Ernest. UNDER MY SKIN (1950) (short story, "My Old Man")
Negative-Different-Positive

Hemingway, Ernest. THE BREAKING POINT (1950) (novel, To Have and Have Not)
Negative-Different-Negative

Forester, C.S. THE AFRICAN QUEEN (1951) (novel)
Positive-Different-Positive

Williams, Tennessee. A STREETCAR NAMED DESIRE (1951) (play)
Negative-Same-Negative

Dreiser, Theodore. CARRIE (1952) (novel, Sister Carrie)
Ambiguous-Different-Ambiguous

Hemingway, Ernest. THE SNOWS OF KILIMANJARO (1952) (short story)
Negative-Different-Positive

Rooney, Frank. THE WILD ONE (1954) (short story, "The Cyclists' Raid")
Negative-Different-Negative

Chayevski, Paddy. MARTY (1955) (play)
Positive-Same-Positive

Melville, Herman. MOBY DICK (1956) (novel)
Ambiguous-Same-Ambiguous

Inge, William. PICNIC (1956) (play)
Positive-Same-Positive

Williams, Tennessee. BABY DOLL (1956)(plays, 27 Wagons Full of Cotton and The Long Stay Cut Short/The Unsatisfactory Supper)
Negative-Different-Negative

Boulle, Pierre. THE BRIDGE OVER THE RIVER KWAI (1957) (novel)
Positive-Different-Positive

Hemingway, Ernest. A FAREWELL TO ARMS (1957) (novel)
Negative-Different-Negative

Greene, Graham. ACROSS THE BRIDGE (1957) (short story)
Positive-Different-Negative

Greene, Graham. THE QUIET AMERICAN (1957) (novel)
Ambiguous-Different-Ambiguous

Matheson, Richard. THE INCREDIBLE SHRINKING MAN (1957) (novel, The Shrinking Man)
Ambiguous-Same-Ambiguous

Hemingway, Ernest. THE GUN RUNNERS (1958) (novel, To Have and Have Not)
Negative-Different-Positive

Hemingway, Ernest. THE OLD MAN AND THE SEA (1958) (novella)
Positive-Same-Positive

Williams, Tennessee. CAT ON A HOT TIN ROOF (1958) (play)
Positive-Same-Positive

Chayevski, Paddy. MIDDLE OF THE NIGHT (1959) (play)
Positive-Same-Positive

Traver, Robert. ANATOMY OF A MURDER (1959) (novel)
Positive-Same-Positive

1960's

Faulkner, William. SANCTUARY (1961) (novel, Sanctuary; play, Requiem for a Nun
Ambiguous-Different-Positive

Mercer, Charles. THE SINS OF RACHEL CADE (1961) (novel, Rachel Cade)
Positive-Different-Ambiguous

Tevis, Walter. THE HUSTLER (1961) (novel)
Positive-Different-Ambiguous

Condon, Richard. THE MANCHURIAN CANDIDATE (1962) (novel)
Positive-Same-Positive

Lee, Harper. TO KILL A MOCKINGBIRD (1962) (novel)
Positive-Same-Positive

Miller, Arthur. A VIEW FROM THE BRIDGE (1962) (play)
Negative-Same-Negative

Brickhill, Paul. THE GREAT ESCAPE (1963) (novel)
Positive-Different-Ambiguous

Burdick, Eugene and William Lederer. THE UGLY AMERICAN (1963) (novel)
Negative-Different-Ambiguous

Kafka, Franz. THE TRIAL (1963) (novel)
Negative-Different-Negative

Burdick, Eugene and Harvey Wheeler. FAIL-SAFE (1964) (novel)
Ambiguous-Same-Ambiguous

Durrenmatt, Frederich. THE VISIT (1964) (play)
Negative-Different-Positive

George, Peter. DR. STRANGELOVE (1964) (novel, Originally published as Red Alert by Peter Bryant, pseud., in America and as Two Hours to Doom by George in England.
Positive-Different-Negative

Knebel, Fletcher and Charles W. Bailey, II. SEVEN DAYS IN MAY (1964) (novel)
Positive-Same-Positive

Salamanca, J.R. LILITH (1964) (novel)
Ambiguous-Different-Positive

Wouk, Herman. YOUNGBLOOD HAWKE (1964) (novel)
Positive-Same-Positive

Conrad, Joseph. LORD JIM (1965) (novel)
Negative-Same-Negative

Resnik, Muriel. ANY WEDNESDAY (1966) (play)
Positive-Different-Positive

Albee, Edward. WHO'S AFRAID OF VIRGINIA WOOLF? (1966) (play)
Ambiguous-Same-Ambiguous

Foote, Horton. THE CHASE (1966) (novel)
Ambiguous-Different-Ambiguous

Susann, Jacqueline. VALLEY OF THE DOLLS (1967) (novel)
Ambiguous-Different-Negative

McCullers, Carson. REFLECTIONS IN A GOLDEN EYE (1967) (novel)
Negative-Same-Negative

Webb, Charles. THE GRADUATE (1967) (novel)
Positive-Different-Ambiguous

Cheever, John. THE SWIMMER (1968) (short story)
Negative-Same-Negative

McCullers, Carson. THE HEART IS A LONELY HUNTER (1968) (novel)
Negative-Different-Positive

Murphy, Dennis. THE SERGEANT (1968) (novel)
Ambiguous-Different-Negative

Faulkner, William. THE REIVERS (1969) (novel)
Positive-Same-Positive

Hunter, Evan. LAST SUMMER (1969) (novel)
Ambiguous-Different-Negative

McCoy, Horace. THEY SHOOT HORSES, DON'T THEY? (1969) (novel)
Negative-Different-Negative

Roth, Phillip. GOODBYE, COLUMBUS (1969) (novella)
Ambiguous-Same-Ambiguous

Herlihy, James Leo. MIDNIGHT COWBOY (1969) (novel)
Negative-Same-Negative

Uris, Leon. TOPAZ (1969) (novel)
Ambiguous-Different-Ambiguous

1970s

Anderson, Robert. I NEVER SANG FOR MY FATHER (1970) (play)
Ambiguous-Same-Ambiguous

Shelley, Sidney. THE McKENZIE BREAK (1970) (novel, Bowmanville Break)
Ambiguous-Same-Ambiguous

Koningsberger, Hans. THE REVOLUTIONARY (1970) (novel)
Ambiguous-Different-Ambiguous

Berger, Thomas. LITTLE BIG MAN (1970) (novel)
Negative-Different-Ambiguous

Maddux, Rachel. A WALK IN THE SPRING RAIN (1970) (novella)
Positive-Same-Positive

Raucher, Herman. SUMMER OF '42 (1971) (novel)
Positive-Same-Positive

Shakespeare, William. MACBETH (1971) (play)
Positive-Different-Negative

Feiffer, Jules. LITTLE MURDERS (1971) (play)
Ambiguous-Same-Ambiguous

Burgess, Anthony. A CLOCKWORK ORANGE (1971) (novel)
Negative-Different-Ambiguous

Kesey, Ken. SOMETIMES A GREAT NOTION (1971) (retitled for TV as NEVER GIVE AN INCH) (novel)
Positive-Same-Positive

McMurtry, Larry. THE LAST PICTURE SHOW (1971) (novel)
Ambiguous-Different-Positive

Didion, Joan. PLAY IT AS IT LAYS (1972) (novel)
Negative-Same-Negative

Friedman, Bruce Jay. THE HEARTBREAK KID (1972) (short story, "A Change of Plan")
Ambiguous-Same-Ambiguous

Burnett, W.R. COOL BREEZE (1972) (novel, The Asphalt Jungle)
Positive-Different-Positive

Puzo, Mario. THE GODFATHER (1972) (novel)
Negative-Different-Ambiguous

Gardner, Leonard. FAT CITY (1972) (novel)
Negative-Different-Negative

Brown, J.P.S. POCKET MONEY (1972) (novel, Jim Kane)
Ambiguous-Different-Ambiguous

Vonnegut, Kurt. SLAUGHTERHOUSE-FIVE (1972) (novel)
Negative-Different-Positive

Blatty, William Peter. THE EXORCIST (1973) (novel)
Positive-Same-Positive

Chandler, Raymond. THE LONG GOODBYE (1973) (novel)
Ambiguous-Different-Ambiguous

Benchley, Peter, JAWS (1975) (novel)
Positive-Different-Positive

Harrison, William. ROLLERBALL (1975) (short story, "Rollerball Murder")
Negative-Different-Ambiguous

Chandler, Raymond. FAREWELL MY LOVELY (1975) (novel)
Ambiguous-Different-Ambiguous

West, Nathaniel. THE DAY OF THE LOCUST (1975) (novel)
Negative-Same-Negative

Harris, Thomas. BLACK SUNDAY (1977) (novel)
Positive-Different-Positive